



FAT CITY GAZETTE.



Mass. College of Art Newspaper
(dec. 10, 1974)



**THIS ISSUE:
XMAS TIME IN RYME**
(JINGLE BELL GOLD)



**ROGER McGUINN ☆ the last patriot
ARTIST THREATEN WORLD
KILLING YOUR FRIENDS WITH SMOKE**



**DAY CARE FOR MCA
PHOTO ASSOC. ANNOUNCES:
rules for portfolio competition**



editors » Bill Chapman • J. Chip Plank



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Fat City will attempt to publish all the letters that we receive and all the articles which fit the spirit of the paper. Please try to be as concise as possible. Because of space limitations, material may be deleted from your letter, if we feel that it detracts from a solid presentation of your main ideas. You must include your name and telephone number. We will withhold this information upon your request.

.....This newspaper is pleased to announce the first of a series of interviews with key members of the administration and faculty members. Jack Nolan, president of Mass. College of Art has graciously accepted the invitation to be the subject of our first interview which will take place over the Christmas Recess.

We hope to cover a wide range of topics with the President, discussing such areas as the future of MCA, and advice on how to form an effective, permanent student group to both lobby and to educate the members of the State Legislature, so they may better understand our needs as a vital and necessary link in the State College System.

If you have any questions or specific problems that you would like presented to the President, or if you have any suggestions on ways to improve our college, please write them down and send them to us, The Fat City Gazette, and we will refer them to the President during our interview.

This is a superb chance to get all of those questions and suggestions the college has created for you out in to the open—PLEASE don't waste this opportunity to have a voice in the solutions of the problems that face the college, and we all must face as individuals.

Our mailbox is in the faculty mailroom, directly across the hall from the student mailboxes on the second floor of the Longwood Building. We hope to hear from everyone of you.

.....again, we are asking students to come forward and represent their departments and associations. As you can see, some depts. have already complied, but we need a complete representation of everything that involves Mass. Art, both inside of school, and outside-out there in what is most often alluded to as "The Real World". If you feel that your dept. or assoc. is not

getting the attention you feel it deserves—you have nobody to blame but yourself....

.....we would also like to ask for people who are interested in writing about the exhibits in the school's two galleries. A lot of people we've talked to express an initial interest in writing for us, but usually, after thinking it over for awhile, reconsider and chicken out. Maybe the dreaded KIWI COMPLEX has made more inroads into the college than the experts have realized!!!



letters to FAT CITY

Dear Editors,

Let me say this about that. Someone's got to make an attempt to expand the consciousness of this newspaper before it slides into the pit of puerile humor and ego-gratifying graphics. All kidding aside, of course, you've made one unforgiveable error. Allow me to quote:

"...but hey, the broads aren't bad. Give it a solid..."

To whom are you addressing yourselves? There's definitely an overabundance of male influence at work here which needs to be counterbalanced. The last I heard, the majority of students in this school were women. Broads, that is. Well, at least you remembered that by calling them "Fresh People" in that other column. Don't get me wrong now, boys. I don't hate men. As long as they speak when they are spoken to, and keep in their proper place. I don't know, I mean you might as well as given us a brief sentence or two about how these bars rate from a woman's

turn to page 7



...Ah, Roger McGuinn. A most odious media hype for his new album made me suspicious. It read something like: "Funny, he doesn't look like a legend". Hype or not, McGuinn is one of the seminal figures of what we call rock. He has been around for a decade. Roll that word around on your tongue-decade. It doesn't seem like ten years ago that the man who created the fad of half-frame glasses-granny glasses, if you insist came into our lives, does it?

Ten years-what were you doing when the lights went out? Could be you were listening to "Mr. Tamborine Man", the first hit for McGuinn's group, The Byrds. His first success earned the group the moniker "the American Beatles". Although his history could easily fill the Gazette, and probably would if I didn't know it would lose me my job. (I've been warned I'm being watched-thought only the Communists thought music was subversive, oh well..)

Suffice to say, McGuinn instituted some of the styles we take for granted in music today-it was his electric versions of Dylan's songs that convinced the old boy himself to go electric, besides giving the Beatles the first American LSD they consumed, the Beatles also managed to copy the Byrd's three part harmonies for themselves. Listen to the Byrd's "Bells of Rhymmy" and then listen to Harrison's "If I Needed Someone". The similarities are almost embarrassing, and a clue to how far ahead of the Mop-Tops the Byrds actually were.

The album "Sweetheart of the Rodeo" introduced us to the first fusion of cultures dubbed "country rock". This album remains one of the milestones of contemporary music-recorded long before Dylan ever looked to the skyline in Nashville. While McGuinn kept the name "The Byrds" intact, he saw 35 different musicians become members of that congregation, some going from the Byrds to even more stunning success than McGuinn had ever achieved.

David Crosby, Gram Parsons and Chris Hillman are three of the musicians who were at one time or another complements to the always distinctive sound of the Byrds. Each one went on to create their own mark on music, leaving McGuinn biting the bitter root of a bruised ego.

Although the Byrds were never a spectacularly successful group, the audience's faith in McGuinn gave him the encouragement to produce over a dozen albums under the generic name, "The Byrds". He has always been able to construct the same unique "feel" to his records, no matter who was backing him up at the time. The McGuinn "Sound" is immediately identifiable in all of his work; his twelve string guitar providing an inter-galactic sensibility to his music that makes you feel jubilant-like you are soaring, effortlessly above the ground, but it is eerie enough to not let you forget little green men may appear to visit you at any second, to remind you that you are still an Earthling, no matter how good you feel. "Eight Miles High", probably the first song to bring psychedelic sensibilities to the AM radio, was an excursion into the world of free



ROGER MCGUINN: JIM TUTTLE



associations-of words and sounds-that was to distinguish the music of the late sixties; again the Byrds pointed the way to a new horizon, rather crudely dubbed "acid rock". The song was as an inviting a reason to experiment with psychedelics as could ever exist. Even without any ingestion of any chemical substance, the song still was refreshing and a total explanation of what it was like to elevate your consciousness by chemical means. When the Beatles finally got around to their first LSD hymn, "Tomorrow Never Knows", from "Revolver", it sounded more like a bad case of indigestion, rather than an ode to the new modes of expressions the Beatles were claiming to have uncovered.

The Byrds produced a rather unique niche for themselves in music, leaving behind a string of hits which have become a staple of hip FM station airplay-even today. "Chestnut Mare", "Jesus is Just Alright", "You Ain't Goin' Nowhere"-distinct references to the days when we all rode the psychedelic prairies. They are a welcome treat to the ears battered with the seventies style of expression in music. Dead chickens, anyone?

It cost four dollars to see McGuinn recently at Pall's Mall in Boston. On that basis alone, I was set to dislike him. I did not expect much more than an oldies show, and that is what he served-playing at least one song from all the many periods of his career. What startled Tuttle was the sheer vitality with which he approached his songs. Performing

the same songs-maybe one or two hundred nights a year for a decade could take the spirit from anybody's soul, but even with the sands of time creeping up on him, he was so jubilant and inspired by an audience who had come to cheer him madly-he proceeded to set his repertoire ablaze, and put on one of the best live performances old Jim has seen in many a moon. It was a thrilling experience and one this aging freak needed, like a mosquito needs human blood. Even my sidekick, The Spook, remarked about how McGuinn must have his face lifted, because he looked so clear skinned and young looking. Funny, he doesn't look like a legend.....

Although I will admit he has not changed his music sensibilities one twit since the sixties, in light of those who were once elbow to elbow with him on the charts, he may be better off.

Dylan's recent comeback tour was such a distasteful excuse for a concert, it earned him a place in rock's Hall of Hasbeens, right next to Phil Ochs. You may remember Ochs attempt to regain popularity with a series of concerts performed in gold lame suits. If Dylan doesn't come up with anything more original than his rehash of "It's All Right Ma, I'm Only Bleeding"-even the president has to stand naked-he may find himself naked, standing on a street corner with Dave VanRonk, singing "Cocaine Blues" very soon.

I'm willing to wager when that does happen, McGuinn will still be gigging in night clubs with people still cheering him. He may not be the innovator that we once saw him as-but at least he's not making a fool of himself, by trying to be.

And so friends, until next issue, this is Smokin' Jim, signing off. Stay high.



news from the office of Programs & Exhibitions



A special invitation is extended to all students to attend an information meeting about the BANNER PROJECT on Thursday, Dec. 12 in room B-5 at 12:30pm.

As a part of the Bicentennial Celebration, the city's organizing association BOSTON 200 is sponsoring a Banner Project with Mass. Art. Students will design banners which will be manufactured by a banner and flag company, exhibited at City Hall in the spring, and then hung throughout the city for the festivities in 1975 and 1976.

Material will be supplied to the students to make sample banners and a workshop will be conducted with technical information provided.

We hope as many students will come to the meeting on THURSDAY, DECEMBER 12 to get more details and sign up for this project.

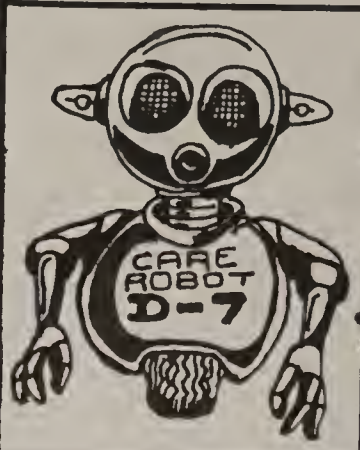
Virginia Gunter



DAY CARE FOR MCA: DREAM OR POSSIBILITY?



BY
DAVID MCGAVERN:
DEAN OF STUDENTS



As a result of significant changes in the College's population over the past three years more young mothers and fathers are learning and teaching at Mass Art. Many of them have begun to ask whether or not the College can afford, or is in the position to develop, day-care services for children of pre-school age. The answer is to be found, I think, in an examination of the resources necessary to provide adequate day care services.

In the State College System, of which Mass Art is one of eleven colleges, three schools have licensed day-care services. A neighboring State College has an unlicensed facility, but has no immediate plans for license application.

Their reason for not applying is candid and straightforward; they could not, at this point, meet standards set up by the Department of Health and the Office of Children. These rules and regulations, designed to protect and contribute to the development of young children, are quite specific. A brief outline of Day Care rules may be helpful to the reader.

1. PHYSICAL FACILITIES

According to State regulations there must be a minimum of 35 square feet of space for each child participating in the program. This space is exclusive of required hallways, bathrooms, kitchens, close to isolation (rest areas) rooms and offices. Children and staff must have separate bathrooms. In addition, day-care facilities must have an outdoor play area—"some part accessible to direct sunlight"—which gives each child 75 square feet of space. There are innumerable other regulations (27 items) but the areas cited above are primary in the planning of day-care services.

2. STAFFING

There must be, according to regulations, two adults in the center at all times, and if the number of children exceeds 20 at any time, three adults. For centers who admit forty or more children a day, the staff organization shall be composed of a director, two teachers and needed assistants. All professional staff must have requisite, pre-defined capabilities, education and experience in dealing with young children. Pay scales for staff should be at least commensurate with salaries of teachers in elementary and secondary public schools.

3. PROGRAM

Listed in the Office of Children regulations are nineteen separate items ranging from health care, nutrition, etc. to the planning of daily activities.

Most important in this description is the requirement for planned activities and programs designed to overcome the child's anxieties in the new environment and, more importantly, to dispell the common misconception that day-care services are simply baby-sitting; they are not.

4. COSTS

The criteria listed above, particularly in the staffing of a day-care center, represent the State's responsible answer to a growing community need. It is unfortunate, but necessary, that in imposing strict regulations heavier costs inevitably result.

Using the model in existence at another state college just North of us, the following are minimal costs for the maintenance of a day-care center with 30 children.

Staff

1 director/teacher	10,000.00
1 teacher	7,000.00
2 assistants (part-time)	1,600.00

Materials

snacks (no lunch provided)	600.00
insurance	100.00

other costs contributed
by College (space, Etc.)

6,000.00

TOTAL 26,050.00

5. SUMMARY

In the Office of Minority Affairs (Fullerton Building) Dick Stanton, the director, has a sign. It states simply, "Engage brain before starting Tongue." Before writing this article I heeded Dick's advice. Down the hall, Amy Lichtblau, Psychological Counselor, has a poster on her wall with the words written over a seascape landscape, "Things Take Time."

To those mothers and fathers who want to attend and work at Mass Art while raising young children I will say that the College is not yet ready to undertake a day-care service, despite the crushing realities of your schedule and plans. Given time and the development of adequate resources, we may undertake to serve you better.

In the meantime, however, we are compiling a full list of all day-care centers that you might approach. This too, takes time and is dependent on the State's six regional offices releasing their information. For further details see me at the Fullerton Bldg., third floor or dial extension 64.

David McGavern
Dean of Students

29 November 1974

PRINT SALE

There will be an exhibit of prints for sale in the Longwood Gallery, December 9-13. The dates and times for this sale will be decided this week. Look for flyers or talk to Ellen Shortell or Karen Lewis at the annex...

**GEORGE
GREENAMYER★
R.W. DOC
LEGG**

☆☆☆☆☆☆

George Greenamyre and R.W. 'Doc' Legg will be exhibiting their sculpture at the Woods/Gerry Mansion-RISD-Providence, RI. from Dec 20, 1974 to Jan 12, 1975 Reception-Jan 7, 1975, 7-10PM.

MEETING WITH THE S.G.A.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
**CAFETERIA
DEC 11 WEDNES.
5:00 PM DAY**

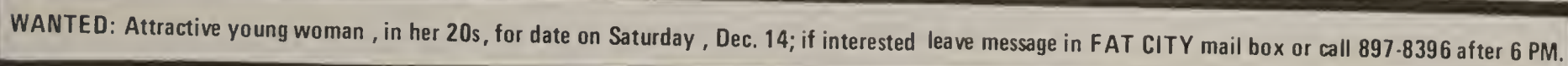
A meeting will be held for students concerned with the food service, curriculum (first year program), and security. The SGA will be present to discuss arising problems.

This will also be an opportunity to talk of the SGA goals and directions. Please come and let us know your feelings so we can work with you.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Ansel Goodbar reminds us:
"Any more than a mouthful is wasted." Thanks, Ansel.





???What are the tasks of art in
todays society???

???How can artists have an impact
on the aesthetics of our surround-
ings???

???Does art deal with change???

???Has art changed as dramatically
in the Twentieth Century as
technology has???

???Is Mass.Art facing the questions
that the times demand???

???When was the last time you talked
with a teacher who gave you no
answers,but helped you to formu-
late questions???

???What time is it???

???Does it matter???

?Ann Jimerson?

PHOTO ASSOC. ANNOUNCES RULES FOR PORTFOLIO-1975



As outlined in the last issue of the Fat City Gazette, the Photography Portfolio Association is organizing it's second annual limited edition portfolio of works utilizing "photo-media" by the students of MCA. There will be twenty students and five faculty members chosen to participate in the project.

We are planning an early spring completion date for the portfolio, to be produced in an edition of fifty and for sale to all those interested. The judges this year will consist of the three students elected by last year's participants in the project, and two faculty members from the college's photo dept. During intersession, MCA photo majors Bill Kipp, Rick Cowley, and Brad Mayo will be assisted by faculty members Ellen Manchester and Bob Arruda in determining the individuals to participate in this unique project.

The portfolio judging is open to anyone in the school who utilizes "photo-media" in the production of his artwork. Examples of this definition would not only be photographs printed on silver content paper, but also photo-silk screen, photo-etching and many other processes too numerous to mention. The judges strive to maintain an equal representation of all the various attitudes and styles found in the work presented to them.

The deadline for submission of works to the Assoc. will be December 20, 1974 at 4:00 PM. Please keep in mind if you are chosen to participate, you will eventually have to make fifty uniform quality prints of the print you decide to include in the completed portfolio. If you have never made that many prints of one thing before, don't let that dis-

courage you as we will be teaching a workshop in the mass-production of prints at the end of January. It's easier than you think!!!

Please submit your prints for judging as follows:

- 1) We must have ten prints, either printed on 11 by 14 photo paper, or mounted on 11 by 14 matte board. Please write your name on the back of each print in pencil.
- 2) Neatness counts. Your technical ability is as important as your aesthetic concerns.
- 3) Place the prints in either an 11 by 14 box or package with your name and phone number marked clearly on the front.
- 4) We must have ten prints (no more, no less) by Dec. 20, 1974 at 4PM. You may bring them to the Photo Dept. and ask the technician or one of the monitors to store them for you. They may be picked up after intersession.
- 5) Any additional questions you may have will be answered by the judges at the conclusion of the lecture in the photo dept, Dec. 11 in room A-4. The lecture will begin at 7PM.

The twenty students selected will be notified after the judging and a list will be placed on the door of the main office of the photography dept.

Once again, we urge everyone to participate in a project which promises to be even more of a success than last years!!!!

The MCA Photography
Portfolio Assoc.
1974-1975.

supervision, of course.

3) Work with the Board of Reps, SGA, and Student Council. We want to help you!!!!

4) Right here, in your very hands, is the best way of getting people together, or your ideas heard. Become a part of the Fat City Gazette, write to the editors or to me, if you would like to be a part of the F.C.G.

FRESH PEOPLE★ paulgrünn

The best way to communicate with people (outside of free-love, which is a topic for an upcoming column!!!) is just to talk to people-friend, foe, stranger or stalker. Because people is what it's all about.

Out of all the suggestions and complaints that everyone has submitted to the Board of Freshpeople Reps, one sticks out like a sore thumb:

COMMUNICATION

People don't know what's happening in and around MCA. However, I just happen to have a list of some ideas by fellow freshmen to help bridge the "Communication Gap":

- 1) A weekly listing of info such as teacher-student communications, (class cancellations, etc.)
- 2) A life-drawing model for the students of MCA to draw together and relate through, with faculty



DRAMA WORKSHOP DEBUTS★★

A newly formed organization, the MCA DRAMA WORKSHOP, performed three plays on Friday, November 22, in rooms C4-6. The Drama Workshop, the brainchild of John Butler, who is on the faculty of the MCA English Dept, is a first in Mass. Art's history. Never before has there been a workshop, where for course credit, students can stress serious acting while encountering stage production activities.

With little advertising, the first nights productions were seen by as many students as could cram into the aforementioned rooms. The need for such a workshop seems obvious; the enthusiasm on the part of the participants and viewers seems to reflect this. Congratulations to John Butler and his merry band of actors and stage personnel!!!!

BIG BUST in CERAMICS!

During the Christmas Season, the Ceramics Dept. has a sale, which helps to increase the already existing problems with space and facilities. To make matters worse, the habits of those working in the area are appalling. If they were much worse it would bring production to a halt. There is a general abuse and indifference to the studio, making it difficult to produce or accomplish.

As a Sophomore in the Ceramics I hope I am not alone in my desire to initiate improvement of the functioning within this department. It should not be faculty responsibility to create a clean and functioning department, it should be ours. If we are hoping for increased funds to eliminate lack of equipment, how will we show that we are worthy of more money? There is no basis at present for us to receive additional equipment or funds with the indicated lack of respect.

Much time is lost by cleaning up others filth and coping with ill-treated machinery. We are not presently an effective group, rather an unorganized, unheard, and ineffective one. Suggestions as to solutions or the implementation of rules should be put in my mailbox (Marlene Spinosa)

Perhaps a committee should be formed to act on these and other dept. problems. Suggestions are essential for change to come about. Please don't give up and help better our conditions. It would be the best Christmas present we could give ourselves.

PHOTO CREDITS THIS ISSUE:

Page one: Harry Argaff
two: Laurel Wilmore
three: Bill Chapman
five: G.A. Goodbar



letters!! ☆ ☆ ☆ ☆

point of view. Like, can you in with a girlfriend without being hassled? Are they good for writing poetry in? What can you do when you are drunk, anyways? Don't you find that when you are drunk you develop a surface personality which allows you to imagine that you are having a good time, when really, the whole time, that part of you which could establish re-connections with the universe is temporarily benumbed? Perhaps this just applies to bars. I do most of my drinking at home. It's cheaper. I can pick my own records. Then I just sit there and think about being "creative". Ideas come and go like cloud shadows. But I know I can't bang a straight nail, or sew a straight seam. The typewriter beckons. I go and write a letter to my school newspaper. Words are like vultures. They consume the dead thoughts. The live ones have nothing to worry about. (That's what I tell myself...)

But this school newspaper... well, there's a certain optimistic craziness about the first issue. It should be conducive to everyone joining in. I mean, I'm joining in, and I don't have anything to say. There was lots of white space. Freedom. A "refreshing" quite conscious pseudo-amateurism which could lead to unprecedented communications. You MUST print everything everything. You simply MUST. People should feel that they can write about just anything, and it will be shared, nym or psuedonym, objective or subjective, political or.... (and here, current thought trends cajole me into believing that there is no opposite to political....) Political or private. Political or Imaginary. Political or real. Political or mystical. You tell me your dreams and I'll tell you mine. Dreams and Art. Dreams and childhood. Eggletina can be Ann Landers, and I'll be Erma Bombeck. Anyone wanna be Dear Beth? Maybe, more likely, Xaviera Hollander? Should Art and money be divorced? Why do so many people abhor the academics? Why do they send the first year students into Kenmore Square? I can't think of a worse place to exercise sensitivity. Is there anything new under the sun? Is the Hancock Building really a cathedral in disguise? Are these the times that try our souls?

Sincerely,
Marylyn Brattvet

A Reply....

On behalf of the FCG, I'd like to thank you for writing to us to complain about our reference to "broads" in our first issue. As editors of a brand new paper, we are trying to assess our readership, so that we can provide a newspaper that is not only a collection of articles about college activities, but to organize a paper that is much closer to the lives of the students than we have come to expect from a "college newspaper". We have engaged in several projects to determine just who is reading what, so we can better serve the MCA community.

The first of these "tests" was the "broads" reference. I will take full responsibility for it. The Great Kasby had written "the bands aren't bad, but I was curious to

find out how many people would become outraged by such a crude reference, and what form of retort their anger would produce. The results were depressing. Yours is the only letter that we recieved, and besides a comment at the recent budget meeting, it went by unnoticed. We are making an effort to remove the gender oriented titles that are commonly bestowed upon people, such as "chairman", "one-man show", as we started to accomplish with our "Fresh People" column, but I wondered if anyone really cared. If nobody else gives a shit, should we?

The two negative comments that we recieved amount to .2% of our population of 1070 students. Let me spell it out: two tenths of one percent had the sensitivities to try and rectify what could have been a deliberate and malicious comment on womanhood. Where are you all at???? I was hoping for a reaction so violent it would have had women spitting at us in the halls. It would have been an affirmation of the duty of any newspaper to do it's share to overcome the lack of equality in the sexes that we are all a part of today, or so I thought. That old SDS adage "If you are not part of the solution, you are part of the problem" seems to apply here. Thanks for your effort to become part of the solution.

I don't feel that we should waste much space talking about (defending?) the first issue. We hope most of it's flaws have been eliminated by now, with more shriveling up with each subsequent issue. We waited six weeks for contributions to our first issue, and what you saw was just about all we got! We would rather have made better use of the space than we did, but we felt even if the first issue wasn't as together as it might have been, it would at least give us a start. Interest has started to flow, but we still lack representation from several groups and associations. (Women's Group, for example...) Remember, this newspaper belongs to all of us, and if you don't claim the space that belongs to you, somebody else will....

The FCG is an experiment in intra-school communications for all of us. It should lie somewhere between the overly academic approach utilized by last year's paper and the gonzo approach of years past. For every article in the first paper we heard reactions ranging from "CRAP" to "FANTASTIC". We are still trying to determine where to go from here.

The FCG will continue to use devices such as essay contests and polling of students as a supplement to the more traditional methods of determining interest areas, such as the letters we receive and the comments we hear every day. We hope to become more than just a newspaper, but an outlet for all the media of the school to plug into.

Future issues will contain articles about health care for women in Boston, day care centers being planned for MCA, interviews with our administration and faculty, and in the spring we are planning an all-school, all-media show tentatively scheduled for the Overland Gallery, with the best pieces to be reproduced in

our pages. WEO, we even plan to do some comparative shopping.

Our purpose is three-fold: 1) to inform, 2) to instruct, and 3) to entertain. We will publish everything that we feel is of interest to the student body in all of these categories. As much as we would like to, we can't possibly publish everything we receive because of space limitations, but because our primary concern is the individual's need for expression, we promise to publish everything that we possibly can.

I hope that you don't mind your letter being used as a take off point for a summation of the Fat City Philosophy, but one was due, and your letter seemed to point to the need for our long and short term goals to be analyzed. FCG hopes to hear from all of you, using your comments as the most effective gauge of "where to go from here" established by good old man and woman kind to date. Think I'll join The Great Kasby at the bar. IBBY!!!

Bill Chapman



SCULPTURE & CRAFTS ASSOC. ✱



The objectives of the MCA Sculpture and Crafts Association are to promote and maintain at Massachusetts College of Art and in the community an interest in sculpture and crafts as follows:

1. By strengthening unity among students interested and competent in sculpture and crafts.
2. By developing in students and members a more professional attitude and approach toward sculpture and crafts.
3. By helping students realize their own potential by offering them an outlet to explore their creative applications.
4. By exposing all students and members to professionals in industry and the realm of art.
5. By cultivating exchange programs with other schools, colleges, and associations in the community.
6. By serving and educating the community at large.
7. By providing individuals with knowledge and information that is otherwise unattainable.

Membership is open to any interested and/or competent individuals with a desire to understand sculpture and crafts. Dates and times of meetings as well as any pertinent information are posted on the yellow bulletin board on the A-floor of Longwood (near ceramics) and can also be found on the second floor of the Annex.

news bulletin

On Monday, at 7:30PM, Nov. 4 74 George Greenamyre declared himself famous. There was no need to wait any longer.



ARTISTS THREATEN WORLD!!*



MCA ON WAY OUT.!



KIWI

MORE THAN JUST A BIRD!!

The KIWI, man's most banal nemesis, has an aspect to it's culture which the masses and especially artists, have yet to learn about. Based on certain conducive material and ideas exhaustively extracted from C.G. Jung's collected essays, "The KIWI: A Lethal Threat to the Unconscious" many of the more orthodox Jungian analysts have thrown off the shackles of traditional interpretation. In lieu of this shocking information, they have catapulted to new heights as the standard bearers of psychological insight. Their new plea, "Let your conscience be your guide!" resounds in every sphere of art and beyond, just look around.

Of what significance can this newfound information be for the artist in these times where man's unconscious has become so deluged with idle threats and frustrations, that he teeters on the abyss of bold presumptuousness? One contemporary observer put it this way, "The feces of men graduated from Harvard is not necessarily embossed with the official seal of the school." This can only mean that society is frantically changing it's accouterments without giving it any thought at all.

Little did we know that the truth to this excretorial consciousness festers inherently in the omnipresence of the KIWI. In one of Dr. Jung's explorative wanderings, he uncovered a tribe of people living and procreating in ignorance and oblivious to the wells of our technological aristocracy. After tediously compiling the dream contents of these tribesmen, he became dumbfounded. It was grossly evident that these archaic nomads possessed practically the same unconscious elements as us, but with a significant twist. He termed this abnormality, APTERYXIA KOMPLEXIA, i.e. KIWI COMPLEX.

It appears that certain human beings, upon either hearing or seeing the word KIWI, undergo a permanent change in their unconscious. The degree to which they are affected

varies. In the case of these tribesmen, all were possessed with it.

Dr. Jung then set out to find a correlation to this neurosis within the Western world. What he dictated to world already beset with compound paranoia was his discovery that the dream elements of this tribe were exactly the same as those of occidental ARTISTS. Comparing both groups character traits, the similarities were again identical!!!

The devastating external effects of the KIWI komplex appear to manifest and propagate in reaction to empirical encounters, and over a period of time, the individual totally succumbs to his environment. The ego is completely obliterated, and with it's destruction, the artist, (viewed objectively) assumes a PRIMA DONNA mentality. Ultimately, the structure of our world's reality is at stake, for the KIWI komplex, using the mindless artist as it's tool, undeterredly creates INSANITY. In it's terminatable phase, the Domino Theory is actualized and unalterable. Nevertheless, hope does exist. The destruction of the apathetic ego does not have to occur. Therapists in Zurich have counteracted the KK by utilizing different techniques of occupational therapy and acupuncture. Placed in low caliber job situations, the artist will quickly adapt, turn harmless and die. Acupuncture probably represents the most feasible solution to the onslaught of Death's Army.

A simple penetrating technique which anyone can perform, is all that's necessary. Merely take any thin-shaped, inflexible object- (2 inches min. length), and boldly introduce it into any spot above the eyebrows. Eradication takes place immediately. (author's note- laser beams function more successfully due to the discreetness of their operation.)

Here are some distinct habits exhibited by those infected with the KIWI KOMPLEX:

- They are shy and cannot look you in the eye.
- They are bullish, with stout muscular legs.
- They have small, inefficient eyes.
- They sleep during the day and spook around at night.
- They run swiftly, but are uncoordinated.
- They inhabit urban areas, but have begun filtering into the country.
- They congregate in small groups.

If you have been paranoid and wondering about all of that mysterious, kinetic (Author's note- not necessarily unpleasant) energy that's been intensifying the last few years, now you know.

If someone hugs you unexpectedly- look into their eyes and softly, but firmly, murmur-KIWI.

Robert Welsh

*taken from the lecture "New Forms of Infiltration"

KILLING YOUR FRIENDS WITH YOUR SMOKE!!

CLADIA SANFORD

FACT: Every day hundreds of persons come to Mass. Art and release dangerous, poisonous emissions into the air: carbon monoxide, hydrogen sulfide, hydrocyanic acid and others.

Chances are, if you are a smoker, you would not, out of politeness, go up to a friend who does not smoke, take a drag, and blow the smoke right into your friend's face. Probably, you try to exhale in the other direction and perhaps, if you are even a little more considerate, you hold your cigarette in such a way that the smoke does not trail against your friend's face. Now, here's a fact for all you considerate smokers----every time you light up in a classroom, your smoke eventually goes into a friend's face, and into her or his eyes, nasal passages, and lungs.

Here's what you are doing:

- 1) You are making your friend miserable: headaches, eye irritation, high blood pressure, faster heart beat, dizziness, lower productivity
- 2) You are raising the carbon monoxide level. You know that's the stuff that will kill you if you run your car engine in an enclosed space. Cigarettes raise the CO level above the Federal safety standards for industry.
- 3) You are making your friend breathe hydrogen cyanide-a highly active enzyme poison, in dangerously high concentrations.
- 4) The cadmium drifting from the end of your cigarette may give your friend hypertension, bronchitis, and emphysema. Smoke from an idling cigarette contains even more tar and nicotine than an inhaled one. Nicotine may cause your friend's blood to clot.

So the next time your friend asks you to stop oppressing him the next time your friend asks you to PLEASE STOP KILLING HIM, please stop.

Claudia Sanford

WEAVING, CERAMIX, BLOWN GLASS, JEWELRY

ANNUAL XMAS SALE

WED., 11 TO DEC. 13